

EDITION SCHOTT

~ 07962/½ ~

Rigoletto-Fantasie

J. B. Singelée

Opus 118



G. VERDI

Fantasien über die beliebtesten Opern
für Violine und Klavier

05180	Aida (Grégoir-Léonard)	V. (Kl. 05181/82)	05192	Rigoletto, (Grégoir-Léonard)	V. (Kl. 05193/94)
07959	— (Singelée, op. 127)	V. (Kl. 07960/½)	03865	Traviata, (Ketterer-Hermann)	V. (Kl. 03866/67)
05183	Ernani, (Vieuxtemps)	V. (Kl. 05184/85)	05195	— (Bazzini)	V. (Kl. 05196/97)
05186	— (Ketterer-Hermann)	V. (Kl. 05187/88)	07931	— (Singelée, op. 107)	V. (Kl. 07932/½)
05189	Maskenball, (Ketterer-Hermann)	V. (Kl. 05190/91)	04765	Troubadour, (Ketterer-Hermann)	V. (Kl. 04766/67)
03862	Rigoletto, (Ketterer-Hermann)	V. (Kl. 03863/64)	05198	— Grégoir-Léonard)	V. (Kl. 05199/05200)
07961	— (Singelée, op. 118)	V. (Kl. 07962/½)	07394	— (Singelée op. 94)	V. (Kl. 07395/½)

KLAVIERBEGLEITUNG

zur Violinausgabe 07961

Originale und Bearbeitungen und ausschließliches Eigentum von B. Schott's Söhne für alle Länder

~ EINZEL-AUSGABE ~

B. SCHOTT'S SÖHNE, MAIN/FRANCE LONDON BRUXELLES PARIS

Fantasie über „Rigoletto“

Oper von G. Verdi

Neuausgabe von Fritz Meyer

J. B. Singelée, Op. 118

INTRODUCTION

VIOLINE

PIANO

Moderato

p

f

dim.

Andantino

p

SOLO

p

mf

Edition Schott No. 07962 $\frac{1}{2}$

The musical score is written for piano and voice. It consists of five systems of staves. The first system shows a vocal line and a piano accompaniment. The second system includes dynamic markings such as *mf*, *cresc.*, *animato*, *f*, *a tempo*, and *p*. The third system features *rall.* and *a tempo* markings. The fourth system continues the piano accompaniment. The fifth system includes the marking *dolce*. The score is written in a key signature of two sharps (F# and C#) and a 2/4 time signature.

Allegro vivace

f

p

mf

cresc.

f

The musical score is written for a piano and features a melody in the upper voice and a complex accompaniment in the lower voice. The key signature is D major (two sharps) and the time signature is 2/4. The tempo is marked 'Allegro vivace'. The score is divided into four systems. The first system begins with a forte (f) dynamic. The second system features a piano (p) dynamic. The third system features a mezzo-forte (mf) dynamic. The fourth system features a crescendo (cresc.) leading to a forte (f) dynamic. The score concludes with a final cadence.

THEMA

Allegro moderato

p

The musical score is written for piano and violin. It begins with a key signature of two sharps (D major) and a common time signature (C). The tempo is marked 'Allegro moderato'. The piano part (bottom staff of each system) provides a steady accompaniment using eighth and sixteenth notes, often in a rhythmic pattern. The violin part (top staff of each system) carries the main melody, which includes several trills (marked 'tr.') and dynamic changes. The first system starts with a piano ('p') dynamic. The second system continues the melodic development. The third system features a crescendo ('cresc.') in both parts, leading to a 'dolce' (softly) section. The fourth system returns to a piano ('p') dynamic. The fifth system concludes the piece with a final melodic flourish in the violin and a sustained accompaniment in the piano.

VARIATION


p

p

f *p* *cresc.*

mf *p* *cresc.*

f *p* *mf*



First system of musical notation. The upper staff begins with a piano (*p*) dynamic, followed by a crescendo to forte (*f*). The lower staff begins with a mezzo-forte (*mf*) dynamic. The word "TUTTI" is written above the upper staff. The key signature is two sharps (F# and C#).



Second system of musical notation. The upper staff ends with a piano (*p*) dynamic. The lower staff continues with a mezzo-forte (*f*) dynamic. The key signature is two sharps (F# and C#).



Third system of musical notation. The upper staff is marked "express." and "Andante". The lower staff begins with a piano (*p*) dynamic. The key signature is two sharps (F# and C#).



Fourth system of musical notation. The upper staff is marked "dolce.". The lower staff continues with a piano (*p*) dynamic. The key signature is two sharps (F# and C#).



Fifth system of musical notation. The upper staff is marked "rall." and ends with a triplet of eighth notes. The lower staff is marked "rall." and continues with a piano (*p*) dynamic. The key signature is two sharps (F# and C#).



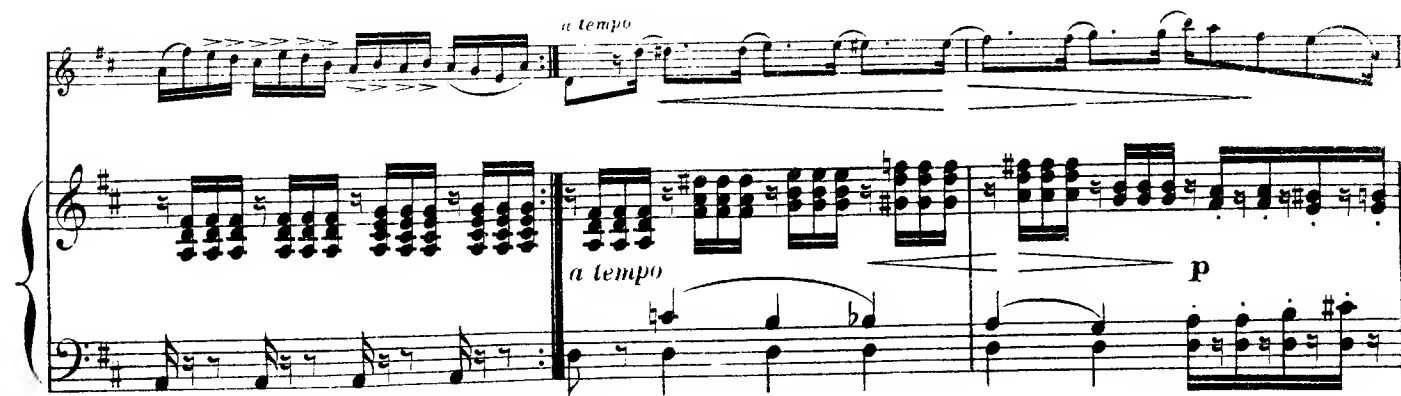
First system of musical notation. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. It begins with the tempo marking *a tempo* and a dynamic marking *p*. The lower staff is in bass clef with the same key signature and time signature, also beginning with a dynamic marking *p*. The system concludes with a double bar line.



Second system of musical notation. The upper staff continues the melody from the first system, marked *p*. The lower staff features a complex accompaniment with many beamed sixteenth notes, also marked *p*. The system concludes with a double bar line.



Third system of musical notation. The upper staff includes the markings *accelerando*, *cresc.*, *f*, and *rall.*. The lower staff also includes *accelerando*, *cresc.*, *f*, and *rall.*. The system concludes with a double bar line.



Fourth system of musical notation. The upper staff begins with the tempo marking *a tempo*. The lower staff includes the markings *a tempo* and *p*. The system concludes with a double bar line.

musical score system 1, featuring a treble and bass staff. The tempo is marked *molto più lento*. The treble staff begins with a melodic line, followed by a piano (*p*) section. The bass staff provides harmonic support with chords and a melodic line. The system concludes with a final chord.

musical score system 2, featuring a treble and bass staff. The tempo is marked *rall.* and *dim.*. The treble staff features a melodic line with a crescendo leading to a final chord. The bass staff provides harmonic support with chords and a melodic line. The system concludes with a final chord.

musical score system 3, featuring a treble and bass staff. The tempo is marked *Allegro*. The treble staff begins with a melodic line, followed by a crescendo (*cresc.*) leading to a final chord. The bass staff provides harmonic support with chords and a melodic line. The system concludes with a final chord.

musical score system 4, featuring a treble and bass staff. The tempo is marked *Allegretto*. The treble staff begins with a melodic line, followed by a piano (*p*) section. The bass staff provides harmonic support with chords and a melodic line. The system concludes with a final chord.

This page contains four systems of musical notation, each consisting of a single treble staff and a grand staff (treble and bass clefs). The key signature is two sharps (F# and C#), and the time signature is common time (C). The notation includes various musical elements such as eighth notes, quarter notes, half notes, and chords. Dynamic markings are used throughout to indicate volume changes: *mf* (mezzo-forte), *p* (piano), *pp* (pianissimo), and *dolce* (dolce). Articulation marks like accents and slurs are also present. The first system begins with a treble staff marked *mf* and a grand staff marked *p*. The second system features a treble staff with *p* and *mf* markings, and a grand staff with *pp* and *p* markings. The third system includes a treble staff with *p*³ and *dolce* markings, and a grand staff with a *p* marking. The fourth system shows a treble staff with *p* and *mf* markings, and a grand staff with *pp* and *mf* markings. The notation concludes with a double bar line and a key signature change to two sharps.

First system of musical notation. The treble staff features a rapid, ascending and descending scale-like passage marked *f risoluto*. The piano accompaniment consists of chords in the right hand and a single-note bass line in the left hand, marked *mf*.

Second system of musical notation. The treble staff begins with a piano (*p*) passage and ends with a forte (*f*) passage. The piano accompaniment starts with a piano (*p*) chordal texture and transitions to a mezzo-forte (*mf*) texture in the final measure.

Third system of musical notation. The treble staff features a forte (*f*) passage. The piano accompaniment is marked *f* and consists of a steady chordal accompaniment in the right hand and a single-note bass line in the left hand.

Fourth system of musical notation. The treble staff includes a *cresc.* (crescendo) marking and ends with a fortissimo (*ff*) chord. The piano accompaniment also includes a *cresc.* marking and ends with a fortissimo (*ff*) chord.

G. VERDI

Die beliebtesten Stücke aus seinen Opern

Die schrägen Zahlen bezeichnen die Schwierigkeitsgrade: 1—3 sehr leicht, 4—6 leicht, 7—9 mittel, 10—12 schwer, 13—14 sehr schwer.

Klavier zu 2 Händen

Nabucodonosor	
7 — Ouvertüre	07917
Ernani	
7 — Potpourri (Cramer)	01864/1/2
Rigoletto	
7 — Potpourri (Cramer)	01868/1/2
5 — do. (Beyer)	01869
13 — Paraphrase von Liszt	06810/a
8 — do. (Sydney Smith)	07955/1/2
7 — Fantasie (Leybach, op. 163)	08873/1/2
4 — do. (Gobbaerts)	08133
6 — Beliebte Stücke (Zilcher):	
„Teurer Name“; „O wie so	
trügerisch“; „Holdes Mädchen“	07950
2 — „Holdes Mädchen“ und „Ach wie	
so trügerisch“	01941
Troubadour	
7 — Potpourri I (Cramer)	01872/1/2
7 — do. II (Cramer)	01873/1/2
7 — do. (Beyer)	01874
11 — do. (Ketterer, op. 113)	01668/9
8 — Fantasie (Rummel)	02195/6
8 — do. (Sydney Smith)	07957/1/2
8 — do. (Gobbaerts)	08135
6 — Beliebte Stücke (Zilcher):	
„Lodernde Flammen“; „Ihres	
Auges himmlisch Strahlen“;	
„Miserere“; „In unsre Heimat“	07948
3 — Miserere; „Schon naht die Todes-	
stunde“; „In unsre Heimat“	01946
La Traviata	
7 — Vorspiel zu dem I. und III. Akt	07938
6 — Potpourri (Cramer)	01870/1/2
5 — do. (Beyer)	01871
7 — Fantasie (Leybach, op. 167)	08875/1/2
8 — do. (Sydney Smith)	07956/1/2
8 — do. (Gobbaerts)	08134
6 — Beliebte Stücke (Zilcher):	
„Trinklied und Walzer“; „Ist es	
nicht es“; „Hat dein heimat-	
liches Land“	07949
Sizilianische Vesper	
8 — Ouvertüre	07939
Maskenball	
8 — Potpourri (Cramer)	01866/a
4 — do. (Beyer)	01867
Macht des Schicksals	
7 — Ouvertüre	07940
8 — Potpourri (Cramer)	07958/1/2

Aida	
5 — Potpourri (Cramer)	01862/1/2
6 — do. (Beyer)	01863
7 — Fantasie (Leybach, op. 158)	08871/2
6 — Triumphmarsch	07935
6 — Beliebte Stücke (Zilcher):	
„Holde Aida“; „Wiederseh-	
n wirst du“; „Ich seh dich wieder“	07951
9 Requiem: Fantasie (Leybach, op. 189)	02010/a

Klavier zu 4 Händen

Rigoletto	
7 — Fantasie (Rummel)	02799
Troubadour	
3 — Fantasie (Ketterer)	03505/6
3 — Miserere (Rummel)	03500
La Traviata	
3 — Fantasie (Rummel)	02800
Aida	
5 — Triumphmarsch	07937/1/2

Violine und Klavier

Ernani	V.	Kl.
11 — Konzert-Fantasie		
(Ketterer-Hermann)	05186	05187/8
12 — Fantasie (Vieuxtemps)	05183	05184/5
Rigoletto		
10 — Fantasie		
(Ketterer-Hermann)	03862	03863/4
6 — do. (Gregoir-Léonard)	05192	05193/4
5 — do. (Singelée)	07961	07962/1/2
Troubadour		
11 — Konzert-Fantasie		
(Gregoir-Léonard)	05198	05199/200
7 — Fantasie		
(Ketterer-Hermann)	04765	05768/9
5 — do. (Singelée)	07394	07395/1/2
La Traviata		
12 — Fantasie (Bazzini)	05195	05196/7
9 — do. (Ketterer-Hermann)	03865	03866/7
5 — do. (Singelée, op. 107)	07931	07932/1/2
Maskenball		
8 — Konzert-Fantasie		
(Ketterer-Hermann)	05189	05190/1
Aida		
6 — Fantasie (Gregoir-Léonard)	05180	05181/2
8 — do. (Singelée, op. 127)	07959	07960/1/2
5 — Triumphmarsch	07936	07935

Beliebte Bände



„Die Verdi-Oper“

Die 28 bekanntesten Stücke aus den Hauptopern Verdis in geschlossenen Einzelnummern; in gut klingendem, denkbar leichtem Klaviersatz von

Paul Zilcher

(Rigoletto, Troubadour, Traviata, Aida, Othello)
Ed. Schott Nr. 1565

Verdi-Album

enthält die beliebtesten Stellen aus den Verdi-Opern; wichtige Szenen zusammenhängend, in der Art gekürzter Klavier-Auszüge. Für Anspruchsvollere (Ernani, Rigoletto, Troubadour, Traviata, Maskenball, Aida, Othello)

2 Bände . . . Ed. Schott Nr. 3023/303



Violoncello und Klavier

Troubadour	C.	Kl.
— Fantasie (Servais)	03567	03568/9
La Traviata		
— Fantasie (Servais)	03554	03565/6
Aida		
— Fantasie (Servais)	03561	03562/3

Flöte und Klavier

Rigoletto	Fl.	Kl.
— Fantasie (Briccialdi)	04430	04431/2
Troubadour		
— Fantasie (Briccialdi)	04436	04437/8
La Traviata		
— Fantasie (Briccialdi)	04433	04434/5
Aida		
— Fantasie (Briccialdi)	04427	04428/9

Gesang und Klavier

(deutsch-italienisch)

Rigoletto	
— „Freundlich blick ich auf Diese	
und Jene“	07945
— „Ach, wie so trügerisch“	07946
Troubadour	
— „Ihres Auges himmlisch Strahlen“	07943
— Lodernde Flammen	07944
La Traviata	
— „Hat dein heimatliches Land“	07941
— „Auch ihres Auge Zauberblick“	07943

Salon-Orchester u. Orchester

Nabucodonosor	Schott's Domesticom
— Ouvertüre	Nr. 346
Rigoletto	
— Potpourri (Stasny)	Nr. 39
Troubadour	
— Potpourri (Stasny)	Nr. 33
La Traviata	
— Vorspiel	Nr. 345
— Potpourri (Stasny)	Nr. 26
Aida	
— Triumphmarsch	Nr. 344
Heidenmarsch (Villinger)	
nach Melodien von Verdi	Nr. 347

Blasmusik

Heidenmarsch (Villinger)
nach Melodien von Verdi

Ouvertüren-Album

23 Ouvertüren beliebter Opern und Operetten

für Klavier

3 Bände Edition Schott Nr. 354/356

Inhalt:

Bd. I. SUPPÉ: Dichter und Bauer — Schöne Galathee — BIZET: Carmen — OFFENBACH: Orpheus in der Unterwelt — FLOTOW: Stradella — STRAUSS: Fledermaus u. a.

Bd. II. STRAUSS, JOH.: Zigeunerbaron — KÉLER-BÉLA: Lustspiel-Ouvertüre — SUPPÉ: Leichte Kavallerie — ADAM: Si j'étais roi — WEBER: Freischütz — THOMAS: Mignon u. a.

Bd. III. FLOTOW: Martha — KÉLER-BÉLA: Ungarische Lustspiel-Ouvertüre — BOIELDIEU: Kalif von Bagdad — SUPPÉ: Banditenstreiche — HÉROLD: ZANPA — ROSSINI: Die bische Elster — BEETHOVEN: Egmont

Ouvertüren-Album

für Violine und Klavier

Violine und Klavier	Edition Schott Nr. 1551/2
Violine allein	Edition Schott Nr. 1551a/2a
Ergänzungsstimme für Trio:	
Violoncello	Edition Schott Nr. 1551b/2b
Trio komplett	Edition Schott Nr. 1551c/2c

Inhalt:

Si j'étais roi — Kalif von Bagdad — Martha — Orpheus in der Unterwelt — Egmont — Carmen — Dichter und Bauer — Freischütz — Leichte Kavallerie — Fledermaus — Barber von Sevilla — Lustspiel-Ouvertüre

Opern-Melodien in Fantasieform

Moderne Fantasien über beliebte Melodien, auch für weniger Geübte, von A. Ruffin

Violine und Klavier	Edition Schott Nr. 371
Violine allein	Edition Schott Nr. 625

Inhalt:

MOZART: Don Juan: Serenade — WAGNER: Lohengrins Verweis — WEBER: Freischütz: Jägerchor — ROSSINI: Wilhelm Tell — NICOLAI: Die lustigen Weiber — AUER: Die Stimme von Portici — DONIZETTI: Die Regimentsstochter — FLOTOW: Alessandro Stradella — BIZET: Carmen: Blumenarie — OFFENBACH: Hoffmann's Erzählungen: Hoffmann-Antonia-Szene

B. SCHOTT'S SÖHNE, MAINZ / LEIPZIG / LONDON / BRÜSSEL / PARIS